

THESIS RADHEA SUKMA.docx

by Turnitin LLC

Submission date: 04-Jul-2024 10:17AM (UTC-0400)

Submission ID: 2412490795

File name: ploads_1759_2024_07_04_THESIS_RADHEA_SUKMA_92002925eff8bf74.docx (296.59K)

Word count: 13497

Character count: 69661

AN ANALYSIS OF CONFLICTS ³ IN L.J. SMITH'S

STEFAN'S DIARIES : *THE RIPPER*



Prepared By :

Radhea Sukmadevi Chantika

(18620029)

⁹ ENGLISH EDUCATION DEPARTMENT

FACULTY OF TEACHER TRAINING AND EDUCATION

WIJAYA KUSUMA UNIVERSITY

SURABAYA

CHAPTER 1

INTRODUCTION

This opening chapter lays the groundwork for the entire study. The writer begin by exploring the background and context that sparked this research, outlining the specific questions aim to answer. Following that, the writer delve into the research objectives, clearly defining what we hope to achieve through this investigation. The significance of this research will also be addressed. The writer establish the scope of the study, outlining the boundaries and limitations that will guide the study. Finally, to ensure clarity and avoid confusion, operational definitions for **key terms will be provided.**

1.1 Background of the Study

Literature **is** a broad category that includes all written works. **"Literature is a term used to describe written or spoken material. Broadly, it refers to anything written or spoken, including prose, poetry, drama, and nonfiction. However, when we use the term 'literature' in a more specific sense, we are usually referring to works of the creative imagination, including poetry, drama, fiction, and nonfiction that exhibit artistic or intellectual value."** (Abram and Harpham, 2015)

When we speak about literature, however, we are referring to a type of language that is distinct from the ordinary discourse with which we conduct our daily lives. **Diyanni states (2001) that there are three major types of literary work such as: poetry, drama, and fiction.**

Fictions **can be** found in novels, short stories, and a variety of other works. "A novel is a long work of fiction. Unlike the short story, which usually depicts a single character in a single

situation, the novel typically explores a wide range of characters and scenes.” (Kennedy and Dana Gioia, 2016)

Characters, along with plot and setting, play an important role in a novel. They are the people who live through the plot, the people who the author describes to the reader. There would be no plot, and thus no story, if there was no ¹³ character. "A character in literature is a person, animal, being, creature, or thing in a story. Characters often serve as the driving force behind a story's plot and are integral to its development. They can be protagonists, antagonists, or secondary figures, each with their own unique roles and functions in the narrative.” (Cuddon, 2013)

The relationships between the characters are varied, lively, and uneven. Conflict is one type of human relationship. It always entices readers to keep reading a novel because conflict in a novel reflects human relationships in everyday life.

According to Chartes (2012), conflict is a driving force in storytelling. It can arise from clashes between characters (protagonist vs. antagonist), external events or situations, fate itself, or even the protagonist's inner struggles. This conflict is introduced through a complication that sets the narrative in motion, building towards a climax and eventually a resolution.

In essence, complex stories often showcase conflicts that mirror real-life situations. These conflicts can involve characters with opposing personalities and motivations, like protagonists and antagonists. By exploring these conflicts, the writer reveal the complexities of human nature and the different ways characters react to challenges. Conflict in the novel story may be a metaphor for conflict in human life in general. It was discovered that, in relation to what Chartes says about the conflict above, conflict pertained to an individual who dealt with a situation in life also happened in novel story as portrayed in *Stefan's Diaries : The Ripper*.

³ "The Ripper" is the fourth installment in L. J. Smith's popular "Stefan's Diaries" series. This series delves into the past of ¹² Stefan and Damon Salvatore, the vampire brothers from "The Vampire Diaries.", published on 2011. This captivating novel plunges readers into a world brimming with dark secrets and unexpected turns. ³ The stakes soar for the Salvatore brothers as they navigate a web of new romances, past betrayals, and unimaginable dangers. L. J. Smith masterfully crafts characters who rise to meet these challenges in a truly remarkable way.

This book tells the story of Stefan Salvatore, a vampire who tries to control his thirst for human blood. It begins with Stefan has tried to control his thirst by refraining from human blood. However, things became increasingly difficult for him when news of Jack the Ripper, a serial killer who targeted young women, spread across England. Stefan is convinced that Jack the Ripper is a vampire, and he is determined to stop him. During his investigation, Stefan meets his brother, Damon. Stefan and Damon work together to find *Jack the Ripper*, and they soon realize that he is a real threat to humanity. In their quest to find *Jack the Ripper*, Stefan and Damon discover many secrets about vampire history. They also learn about the strengths and weaknesses of vampires. In the end, Stefan and Damon managed to stop Jack the Ripper. However, they also have to face the consequences of their actions.

After reading many previous studies, the writer found some studies about conflict had been done, the studies are:

Firman (2013) wrote his thesis titled ¹¹ "Analysis of Conflict in Veronica Roth's Novel *Divergent*." He used note-taking as a tool for collecting data from literary works, as well as comprehensive reading and noting as data collection procedures. He used the intrinsic approach and data analysis techniques to examine the main character and determine ¹¹ the types and causes of conflict in the novel. He recognized three types of conflict and two

causes of conflict in the main character: a. Mental conflict (internal conflict); b. Emotional conflict (external conflict); and c. Moral conflict (both internal and external conflicts).

Evidiana Putri Agneswari (2013) wrote a thesis titled "Conflict Analysis of Main Character in Steel's Irresistible Forces". She collected data using the documentation method. She identified the main character by categorizing them and grouping the conflict motives. She recognized the protagonist and antagonist characters. The main character experiences two types of conflict: external conflict and internal conflict.

Tias Siswanti (2020), in her thesis titled "An Analysis Conflict in Virginia Woolf's The Lady in the Looking Glass." She used the research theory to collect data and analyze the internal conflict that occurred with the story's main character. The main character is in conflict with himself in terms of mental, physical, and moral issues.

The studies mentioned above are similar to this research in that they focus on analyzing the types and causes of conflict based on the main characters. All of the above have discussed conflict, but they have different objects for analyzing it; in this novel, the conflicts are difficult to analyze. In this thesis, the writer will discuss the conflict using the structural approach from L.J. Smith's novel *Stefan's Diaries: The Ripper*. The structural approach to language study focuses on a thorough examination of language. This strategy, known as the traditional approach, investigates language products such as sounds, morphemes, words, sentences, and vocabulary, among others.

It differs from previous studies, which focused on fantasy analysis and psychoanalysis. It examines a wider variety of elements within the story itself. This focus leads to findings that differ significantly from previous interpretations, offering a fresh perspective on the narrative. Therefore, the writer is interested in analyze this novel because there are so many five stars reviews from the

readers about this novel. This novel is a interesting and entertaining read, it has strong and loveable characters that makes the readers run into them and learn more about them to bring more of the show to life. The book is well-written and follows the usual writer's style. It delves into Stefan's emotions and highlights his and Damon's personalities; this book significantly enhances the characters.

With reference to all these explanations, the writer conducted an in-depth research to analyse the conflict and its resolution contained in the book ³ *Stefan's Diaries: The Ripper* published by L.J. Smith. This research aims to understand the type of conflicts of the characters and how the conflict is resolved in a complex storyline.

1.2. Questions of Research

This thesis is a literary study that attempting to answer the writer's curiosity about the conflicts experienced by characters of L.J. Smith's Stefan Diaries. There are several questions related to the characters conflicts :

1.2.1. What kind of conflicts do the main characters experience found in Stefan's Diaries :

The Ripper?

1.2.2. How are the conflict resolutions?

1.3. Objectives of the Research

This thesis the writer tries to :

1.3.1. To find out what kind of conflicts the main characters experiences.

1.3.2. To find out how are the conflict resolutions.

1.4. Significance of the Research

1.4.1. Theoretically

The writer assumes that this study will be beneficial to herself as well. Everyone who read this study or interested in literary work can understand about type and causes of conflicts by the main characters of the novel. Readers may empathize with characters who face similar challenges or dilemmas, making the story more relatable and emotionally resonant.

1.4.2. Practically

For the students, they can develop their critical thinking skills. By analyzing the conflict in a novel, students also can learn to identify the different types of conflict, the causes of conflict, and the consequences of conflict. They can also learn to evaluate the different ways in which characters respond to conflict.

9

1.5. Scope and Limitation of the Study

There are several elements that can be analyzing in the novel "Stefan Diaries: *The Ripper*". However, ³¹ in this study, the writer only analyzing the types of conflicts and how the main characters solve them in Stefan's Diaries: *The Ripper*.

1.6. Operational Definition

- Conflict ¹⁵ : "Conflict can be defined as a disagreement between two or more individuals or groups, with each individual or group trying to gain acceptance of its view or objectives over others," according to David L. Austin (1972). Conflict is a struggle, contradiction, difference, or tension between individual with another one, with society, or

it happens within a person. Joseph T. Shipley describes conflict in literature, especially in fiction as :

'Struggle'¹⁴ and 'opposition' have also been suggested. It involves two opposing forces; not more, for the emotion flow of the receptor is drawn with one, an all other surge to support or to retard this. These forces may be embodied (1) in two individuals; (2) in one person and society; (3) within one individual. (Shipley, Joseph.T. 1962)

Based on the definition about conflict in literature according to Joseph. Shipley, the researcher finds that there are three kinds of conflict :

- a. Conflict that happens between two (or more) persons. This kind of conflict usually about differences in ideas, way of thinking, or social status.
 - b. Conflict between an individual and a society. This conflict can be a problem or differences in psychological, social, political, or economical matters.
 - c. Conflict that happens inside of an individual's mind. This conflict usually known as the inner conflict; a dilemma or struggles or challenge between two or more different things inside one's concentration.
- Structural Approach : According to Abrams in Nurgiyantoro (2013: 71), the structure³⁸ of a literary work refers to the arrangement, affirmation, and description of all materials that contribute to a cohesive whole.
- Resolution⁵ : Weitzman & Weitzman (in Morton & Coleman 2000) define conflict resolution as an act of joint problem solving.¹⁶ According to Mindes (2006), conflict resolution is the ability to resolve differences with others and is an important aspect of social and moral development that requires skills and judgement to negotiate, compromise and develop a sense of justice.

CHAPTER II

REVIEW OF RELATED LITERATURE

The writer outlines the sources for her research in this chapter, which covers about definition of literature, definition and elements of novel especially conflict, conflict resolution, and structuralism approach. As supplemental materials, she also provides the novel's synopsis and the author's biography.

2.1. Definition of Literature

The writer thinks that when people read a book and experience the emotions within, they can comprehend literature. Wellek and Warren (Damayanti, 2018) claimed that everything that is printed can be considered "literature." They headed on to say that limiting the definition of literature to "great books"—works that, regardless of subject matter, are "notable for the literary form expression"—is another way to define the genre.

In the view of Hancock (2006), "literature as being written works of fiction and non fiction in which. compositional excellence and advancement in the art of writing are higher priorities than are considerations of profit or commercial appeal." In essence, Hancock's definition emphasizes that literature is a form of art that seeks to explore human experience, challenge our perspectives, and elevate the craft of writing, rather than simply conveying information or entertaining an audience.

Encarta (2009) defines literature as the use of carefully chosen words to tell a story through narrative, involving characters in conflict, or expressing an emotion or idea through artfully

arranged images. Encarta's definition emphasizes storytelling and character conflict, but literature goes beyond that. It's an exciting variety created with words, where imagination rises.

While literature may appear separate from reality, it actually draws inspiration from life experiences. We can think of literature as a collection of written stories, often fictional, that explore the complexities of nature, human life, and our emotions. Authors use literature to interpret these experiences, share them with others, and potentially bring new understanding to the world around us. The author's imagination also contributes to the creation of literature.

2.2. Definition of Novel

A novel is a prose-based literary work. It is written in a series of words by an author who has expressed their feelings, thoughts, experiences, and ideas in literary work in order to make writing outstanding and fascinating to read. According to Gordon (1961:2), a novel is a prose narrative that is firmly based on current events and places the story ahead of life experiences and imagination. ²¹ According to Sumardjo (1998), a "novel is a story with the prose form in longshape, this long shape means the story including a complicated plot, many character and several setting."

According to the definition provided above, a novel is a long narrative composed of literary prose. Narrative prose aims to entertain while also telling a story. It is a story about a series of events with a cast of characters, a setting, and an end point. Novels typically range in length from 80,000 to 120,000 words, depending on the genre.

When we read a novel, it can provide us with pleasure and serenity in our daily activities. We can understand that novels frequently depict an aspect of human existence, such as when a character encounters a set of issues in society. A novel is a reading book that can help us understand all aspects of human life while also transporting us to new worlds and places. Depending on the

novel's plot, it can make us happy, sad, or even angry, or it can teach us how to live our lives in the real world.

According to M. H. Abrams and Scott, a romance is any made-up story that highlights amazing or unusual events, but a novel is a fictional story that presents a realistic portrayal of the situation of a society. It can conclude that Abrams and Scott define between romances and novels based on their portrayal of reality. Romances, according to their definition, are works of fiction that observe the extraordinary. They embrace fantasy elements, incredible adventures, and characters who achieve acts beyond the limits of everyday life. Characters in a novel navigate situations based on recognized reality, even if the plot itself contains elements of fiction.

2.3. Elements of Novel

Any written work that aspires to be called a novel must include particular elements in order to be regarded as complete. These are the key elements that make up the structure of a novel. These elements consist of character, characterization, setting, plot, theme, point of view, and conflict. All seven elements combine to form a cohesive narrative. According to Stanton (1995), a literary work consists of elements that create a story. These elements include:

2.3.1. Character

30

One of the three main elements of fiction is the character. Plot and setting are the other two.

28

According to Robert Edgar (1989), character is the author's creation of a personality who takes an action, thought, feeling, expression, or attitude through the medium of words. Characters are the heart and soul of literature. They pique our interest and captivate us.

According to James H. Pickering and Jeffrey D.Hoeper (1991), characters in fiction are typically described for analysis based on their relationship to the plot, the amount of development

they receive from the author, and whether or not they undergo significant character change. In real life, the character often imitates others. They can be either good or bad people. However, there is a type of character who has a different intention, role, and qualities than others. This type of character is known as the main character and can be classified as either the protagonist or antagonist.

Further, James H. Pickering and Jeffrey D. Hooper (1991) explain about the types of character :

The protagonist is the plot's main or central character; the antagonist is the character with whom the protagonist struggles or contends. ⁹ The protagonist is usually easy to spot: he or she is the central character without whom the plot would be meaningless.

⁹ The antagonist may be more difficult to identify, especially if he is not human. ²⁵ The antagonist may not even be a living creature, but rather the hostile social or natural environment with which the protagonist must contend. The protagonist does not always complete successfully with and defeat the antagonist; sometimes only the opposite is true.

Most narratives have one 'the main character' who is responsible for all of the events that occur in the story. They consist of :

a. Major and Minor Characters

Each character has a distinct role, and the ⁹ main character is the most important in the story. Minor characters play little or no role in supporting the main character.

³⁰ b. Flat and Round Characters

The flat character is also referred to as simple character. Kenney (1966) defines a flat character as a single attitude or obsession in character, rather than a representation of

a person's personality. A complex character, on the other hand, is more realistic than a simple character because people are more than one aspect of themselves.

2.3.2. Characterization

Characterization is a way of developing and describing characters in literature. Characterization includes both a character's physical attributes and personality traits. The way characters think, act, and speak contributes to their characterization.

Characterization is related to how an author represents the behavior of characters in a literary work. It can also be interpreted as identifying the character's physical characteristics or personality. Jones defines characterization as the depiction of clear images of a person, according to this definition, is the actual description of the characters in the story as showed through their actions.

According to Abrams (1999), there are two methods of characterization: telling method and showing or dramatic method. The telling method requires the author directly depicting the character, which is carried out through the narrator or character himself. The showing method to present the characters' dialogue and actions, allowing the audience to relate with and interpret the motives and meanings. The indirect depiction describes the character's personality and its impact on other characters.

2.3.3. Setting

Setting refers to the story's time and place. It is a literary element that appears in novels, short stories, plays, and other works and is usually introduced during the story's exposition, alongside the characters. The setting may also include the story's environment, such as the actual location, weather, or cultural and social context. There are numerous ways in which time and

location indicate setting. Time can refer to a variety of things, including the time of day, the season, and time periods like the past, present, and future. Place can also refer to a specific structure, a country, a city, or a mode of transportation, such as a car. There are two kinds of settings, each with their own purpose:

1. Backdrop Setting

This type of story is eternal and could take place at any time in history or anywhere. The emphasis is on the lesson or message being delivered. Several fairy tales and children's stories feature backdrop settings. The characters' lessons are more focused on the point than the time period, making it difficult to assign a "past, present, or future" to the setting's timeline. It could also be any town or country, making it relatable to children all over the world.

2. Integral Setting

An integral setting emphasizes the role of time and place in the story. A story set in history, for example, will have a direct impact on the plot. A story set in the 1700-1800s will lack technology, requiring the characters to write letters, ride horses, or take carriages to visit each other; they will be not able to travel long distances in a single day as we do today with cars, trains, and airplanes.

Setting is an important element of novel because it can develop the characters, the plot show the theme, and influence the mood of the story.

2.3.4. Plot

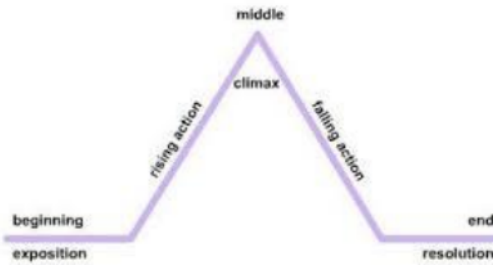
Staton (2007) defines plot as a series of events in a story. How one event affects another, which cannot be ignored because the event has an impact on the entire story. How a certain event affects another event that cannot be ignored, because the event will have an impact on the entire

story. According to Culler (2000), Aristoteles believed that a good story has a beginning, middle, and end and is enjoyable due to its rhythmic structure. A plot is a logical arrangement of events that begins, continues, and ends. A plot in fiction usually consists of rising action, an epilogue, falling action, and a conclusion at the end of the story. The plot consists of two basic elements: conflict and climax. Fictional works often contain 'internal conflict', which develops from a character's desire or passion for their surroundings. According to Bordwell and Thompson (2008), the plot serves to describe everything visible and audible in the film before us. The plot begins with all of the story's events that are directly depicted.

Russell (2009) defines four types of plot structure based on the timeline of a story, which are :

1. A dramatic or growing plot is a chronological structure that starts with the setting and conflict, then rises to a climax, and concludes with an ending (the resolution of loose ends).
2. An episodic plot is similar to a chronological structure, but it is made up of a series of unrelated incidents, usually chapters long, that are linked by a common theme or character. Episodic plots are best used when the author wants to explore the characters' personalities, the nature of their existence, and the flavor of a time period.
3. A parallel plot: The authors create together two or more dramatic plots, typically connected by a common character and a similar theme.
4. Flashback: This structure communicates information about events that occurred before. It enables authors to begin the story during the action and then fill in the background for a complete understanding of the present situation. Flashbacks can occur repeatedly throughout a story.

The plot consists of five elements :



1. Exposition

Exposition gives the reader enough background information to dive right into the world of the story. This is usually found at the beginning of a story. Even if the reader chooses to get right into the action, they must first become acquainted with the characters' or setting's histories.

Exposition can be presented in a variety of formats. Several instances include:

- a) Flashbacks
- b) Character dialogue
- c) Letters from the Past
- d) Setting or character descriptions
- e) Point of View

2. Rising Action

The rising action relates to the scenes in the story that lead up to the climax, such as the main characters' decisions and events that contradict their goals. This is where the story occurs off and the reader becomes involved with the characters. This will probably be the longest section of the story. There is a lot that happens between the beginning of the novel and that point, but many

readers are left holding their breath and wondering what happens. That's the strength of rising action.

3. Climax

The climax is the story's apex, the turning point when the central conflict reaches its highest intensity. It represents the end of all the tension, suspense, and rising action that has been building throughout the story. Consider it the tipping point at which the protagonist faces a decisive challenge, makes a critical decision, or learns something significant.

Climaxes can manifest in several of ways. Some result in successful victories for the protagonist, who achieves their goals and resolves the conflict in a positive manner. Others depict heartbreaking defeats in which the protagonist's hopes are dashed, forcing them to deal with the consequences. Finally, the author holds the reins in shaping the climax's outcome, determining whether it causes a sense of satisfaction, despair, or anything in between.

4. Falling Action

The Falling Action The story's progress turns after it reaches its climax. The central conflict may have been resolved, but its consequences continue to be felt. This is where falling action comes into play. It acts as an important connection between the climax's intensity and the story's ultimate resolution. Think of the falling action as the solving process after a tightly woven narrative thread reaches its peak. The atmosphere gradually decreases, allowing the author to deal with a variety of narrative elements :

a.) Tying Up Loose Ends

The falling action allows to address any remaining plot threads or unanswered questions. Subplots can be resolved, minor conflicts addressed, and lingering plot points explained. This gives the reader a sense of narrative closure.

b.) Emotional Catharsis

Both the characters and the reader are likely to have felt a surge of emotion during the climax. The falling action relieves tension and gives characters time to process what has just happened. They can reflect on their experiences, accept the outcome of the conflict, and start adjusting to their new reality.

c.) Character Development

Falling action can emphasize a character's growth and adaptation. Their reactions and responses to the consequences of the climax demonstrate the importance of their journey.

d.) Setting the Stage for the Future

While the primary conflict may be resolved, the falling action may contain hints or foreshadowing of future events. This gives the reader a sense of what lies ahead for the characters, stimulating their interest in their potential journeys beyond the immediate story's conclusion.

5. Resolution

⁵ Weitzman (in Morton & Coleman 2000) defines conflict resolution as a collaborative problem-solving process. ⁵ Mindes (2006) defines conflict resolution as the ability to resolve differences with others. It is an important aspect of social and moral development that

necessitates the ability ⁵ to negotiate, compromise, and develop a sense of justice. According to Levine (1998: 3), resolution in the Webster Dictionary is (1) the act of unravelling ³⁵ a problem, (2) solving, and (3) the elimination or removal of a problem.

Conflict resolution, according to these experts' explanations of the theory, refers to a free way for people to resolve problems with one another. ⁵ Conflict resolution also advocates for more democratic and constructive approaches to conflict resolution, such as allowing ²⁷ conflicting parties to solve their own problems or involving a wise, neutral, and fair third party to assist the conflicting parties in resolving their problems.

2.3.4. Theme

The author's central idea is expressed in the theme. An alternative definition of theme is the story's underlying meaning. Another crucial element of literature is the theme, which is the main concept found in all literary genres, including plays, novels, and short stories.

According to Kennedy (1966), a theme has meaning but is neither "hidden" nor illustrated. The story's meaning is revealed in its theme, which could be the meanings that are discovered. The term "theme" refers to the essential inference of the entire narrative, not just one distinct section of it. Every literary work seeks to influence the reader's thoughts, and authors carefully select themes that illuminate the human condition. These three common literary themes are also the kinds of themes that are employed in stories :

1. Good and Evil

The most common and classic theme is the conflict between light and darkness, good and evil, altruism and antagonism. This theme is most commonly seen in stories about good winning over evil beyond biblical times. ³⁷ J.K. Rowling's Harry Potter series contains examples of this theme.

Furthermore, the theme looks into the characters' external actions and dialogues, as well as their internal struggle to make the right decisions when confronted with temptation.

2. Love

The world's universal language also relates to literary themes. The love theme can inspire people or be an inspiration that causes them to make sacrifices for others. Love can also be toxic, driving people insane and inciting them to commit violent acts. These are several flavours of love theme : a.) Forbidden love, b.) Family love, c.) Unrequited love, d.) Friendship.

3. Redemption

Another common theme is redemption, which is typically a sad story about failures or tragedies. However, it does not have to end sadly: in books, redemption is the central theme; characters recognize their mistakes and aim to do the right thing. Thus, redemption stories revolve around a reformed character making a sacrifice for someone's life or freedom.

2.3.6. Point of View

One of the most important storytelling tools is the point of view. The author's point of view dictates who tells ²⁴ the story and to whom. Establishing a clear point of view is critical because it influences how the reader interprets characters, events, and other key information. It can be said of one in three differences :

1. First-person point of view

The reader is introduced to the story from the perspective of one character in the first person. It's like reading the main character's diary. When writing in first person, readers will notice pronouns such as I, me/my, we, us, or our. This limits what readers can learn about other

characters, but it is the most accurate representation of how we live our lives. There are two methods for writing in the first person: First-person central: The narrator is the story's protagonist. First-person peripheral: The narrator is telling the protagonist's story from a close distance.

41

2. Second-person point of view

The pronoun "you" is used in the second-person point of view. This point of view depicts the reader as the protagonist or main character. It is the most difficult point of view to maintain over the course of a longer creative writing the work.

3. Third-person point of view

The author of the narrative indicates in the third person and has complete knowledge. The pronouns he/his, she/her, they/them/their, and it/its are all in the third person. This point of view offers the greatest flexibility while also adding the most level of detail.

2.3.7. Conflict

According to Stanton (2007), a conflict in a novel occurs between opposed characters, such as antagonists and protagonists, making the story more enjoyable to read. Grolier (1983) suggests that conflict is a normal component of human life and can arise for a variety of reasons. This conflict comes up due to differences in the characteristics owned by the authors. There are four types of conflict that most commonly use :

a) Character vs Self

While external conflicts provide the thrill of facing a clear adversary, stories also delve into the depths of the human psyche through character vs. self conflicts. In this scenario, the protagonist's greatest obstacle lies not in an external antagonist, but within themselves. Their path to achieving their goal is hindered by internal struggles – the battles they wage against their own doubts, fears, or grudges. Throughout the film “*Tangled*”, Rapunzel faces the conflict of character and self. She is unsure whether to stay in the tower or refuse her "mother's" wishes and leave. When she finally decides to leave, she is hesitant and unsure if what her "mother" has told her is true or not.

²⁶
b) Character vs Character

Character vs character conflict is one of the most fundamental and interesting types of conflict in literature. This scenario places our protagonist, the story's hero, in direct conflict with an antagonist. This antagonist can be another person, a group of people, or even a non-human entity that actively works against the protagonist's goals or desires. Superhero stories are an excellent example of this type of conflict. The protagonist, the superhero, personifies heroism and works to protect the innocent. However, they are constantly challenged by the antagonist, who is usually a villain with malicious intentions. The story centers on the protagonist's struggle to overcome the antagonist's obstacles, culminating in a climactic showdown. Batman vs. The Joker is an example of this type of conflict: The Joker is a villain who wishes to devastate Gotham, but Batman intervenes and gives Gotham the hero it deserves, putting The Joker in his proper place.

c) Character vs Nature

Another compelling type of conflict in literature is the character vs. nature conflict. In this scenario, the protagonist's greatest challenge is not another person, but rather the powerful forces of nature itself. The two films, Avatar and Happy Feet, have a common example of this type. The theme or conflict is 'man vs. nature'. This type is heavily represented because it is the primary conflict between the two sides in both films.

These forces can take various forms :

- Natural Disasters

From raging storms like hurricanes and tornados to damaging wildfires and destroying landslides, nature has the ability to unleash incredible power, endangering life and property. Facing these unpredictable and often uncontrollable events tests the protagonist's physical and mental limits.

- Survival Struggles

The character vs. nature conflict can extend beyond immediate disasters to include broader survival struggles. This could include becoming stranded in a harsh environment, confronting wild animals, or overcoming the limitations of the human body in extreme conditions. These narratives test the protagonist's resourcefulness, resilience, and will to survive.

d) Character vs Society

In this conflict, the protagonist is at odds with the dominant norms of society, values, or expectations. This creates a sense of alienation and isolation, as the protagonist believes they are fighting against the entire global order. Character vs. society conflicts may appear vast and impersonal, but they can be effectively broken down into relatable narratives using a character vs.

character lens. For example, a story about a teenager defying strict parental expectations may reflect a larger conflict with societal norms regarding family structure or child-rearing practices.

2.4. Conflict Resolution Skill

As identified by ⁵Bodine and Crawford (cited in Jones and Kmitta, 2001), several important abilities contribute to successful conflict resolution initiatives, including:

a. Orientation Skills

This refers to a person's grasp of the situation, along with values like non-violence, honesty, fairness, tolerance, and self-confidence – all crucial for effective conflict resolution.

b. Perceptual Skills

This skill involves recognizing that everyone sees things differently. It requires empathy, the ability to view the situation from another's point of view, and holding off on blame or one-sided judgments.

c. Emotional capability

This skill focuses on handling ⁵a wide range of emotions, including anger, fear, frustration, and other negative feelings that can arise during conflict.

d. Communication skills

This skill involves actively listening to others, understanding their perspective, speaking clearly and concisely, and summarizing or rephrasing emotional statements in a neutral or calmer way.

e. Creative thinking skills

This skill focuses on problem-solving with creativity. It involves a thorough understanding of the issue to generate various alternative solutions.

f. Critical thinking skills

Critical thinking allows individuals to analyze and predict the course of a conflict, leading to better decision-making for resolution.

According to Scannell (2010), there are several key factors that contribute to an individual's ability to effectively navigate and resolve conflict. These include :

29

a) Communication skills

b) Ability to appreciate differences

c) Trust in others,

d) Emotional intelligence

2.5. Structuralism Approach

Structuralism, when applied to literature, connects a text to a broader "structure. " This structure can encompass the text's genre and even universal storytelling patterns. As Tyson (2006) emphasizes, structuralism has significant implications for literary analysis. Its focus isn't on judging a work's quality, but rather on uncovering the fundamental principles that govern its organization.

Structuralism views a literary work as a unified whole built from various components. Abrams, cited in Nurgiyantoro (2013: 71), defines the structure of a literary work as the arrangement, exploration, and description of all elements that contribute to its overall coherence.

Based on this explanation of structuralism, it is clear that this approach falls under the umbrella of intrinsic criticism. Intrinsic criticism, a core method in literary studies, analyzes the internal elements of a literary work. It explores the relationships and connections between these elements to generate a comprehensive understanding of the text's meaning. In essence, this approach focuses solely on the internal aspects of the work itself.

2.6. Synopsis of the Novel

Continuing the untold story of the Salvatore brothers, ³ "The Ripper" is the fourth installment in L. J. Smith's popular "Stefan's Diaries" series. This paperback edition boasts a cover design inspired by ³ the hit CW show "The Vampire Diaries," featuring actors Nina Dobrev, Paul Wesley, and Ian Somerhalder.

Two decades have elapsed since Stefan Salvatore last encountered his brother Damon. Seeking refuge from the ghosts of Mystic Falls, Stefan has built a new life in a secluded English town. However, disturbing news arrives from London – a ruthless killer, dubbed Jack the Ripper, is terrorizing the city. Stefan fears a vampire is responsible, and his suspicions point directly at his own brother. Packed with suspense and unexpected turns, this fourth entry ³ in the New York Times bestselling "Stefan's Diaries" series plunges the Salvatore brothers deeper into a world of forbidden love, long-held betrayals, and unimaginable dangers.

2.7. Biography of The Author

L. J. Smith, an American author specializing in young adult fiction, weaves tales that blend horror, sci-fi/fantasy, and romance. Her characters, both human and supernatural, often appear young despite their true age. They grapple with classic good versus evil conflicts, with a dark character typically trying to lure the heroine to the dark side. In some cases, the villain finds redemption instead. Smith's popular Night World series incorporates a recurring theme of reality-altering conspiracies, all wrapped up with the promise of finding your romantic soulmate.

Born and raised in California, Smith knew from a young age that writing was her passion. Encouraged by a teacher who saw potential in her early work, she began writing seriously in elementary school. After earning a degree in psychology and teaching credentials, she spent several years as a kindergarten and special education teacher before pursuing writing full-time.

Her literary journey began in 1987 with the publication of *The Night of the Solstice*. A string of successful books followed, including *The Vampire Diaries* series (1991-1992), *The Secret Circle* trilogy (1992), *The Forbidden Game* trilogy (1994), and *Dark Visions* (1995). The highly acclaimed Night World series was launched in 1996 and continued with eight sequels over the next two years.

After a decade-long hiatus, Smith returned to writing in 2008 with a new website and fresh short stories. This period also saw a resurgence of her earlier works, with re-releases of *The Vampire Diaries*, *The Secret Circle*, and *Night World*. Additionally, *The Night of the Solstice* and *Heart of Valor* were reissued in 2008. New installments in *The Vampire Diaries* series continue to be published, with more planned for the future. Currently residing in the San Francisco Bay area,

Smith keeps company with her furry and literary companions: a dog, three cats, and a vast collection of books.

RESEARCH METHOD

In this chapter, the writer will explore the design of the research, including the sources of data used, the technique that the writer employed to gather that data, and the instrument of analyzing data.

34

3.1. Research Design

This study employed a qualitative research, specifically a descriptive qualitative research. According to Nawawi (1991) states that descriptive method is a research method to describe the subject or object of the research based on the fact or reality. To analyze the data, the researcher utilized textual methods. This method involves a meticulous and critical examination of written, spoken, or visual messages. Drawing on Guba and Lincoln's (2005) work, the researcher conducted a content analysis, which involves systematically and objectively identifying specific conflicts within the short story, ultimately interpreting and drawing conclusions from them.

3.2. Source of Data

This research project is dedicated to exploring the conflicts experienced by the main character in L.J. Smith's *Stefan's Diaries: The Ripper*, a novel released by HarperTeen in 2011. The choice of this particular data source was deliberate, as it promises a wealth of insights into the characters' dilemmas and their methods of resolution. The analysis seeks to provide a comprehensive understanding of character development and narrative progression within the novel.

3.3. Technique of Collecting Data

The data collection process involved thorough and repeated reading of ³ L.J. Smith's novel *Stefan's Diaries: The Ripper*, with careful underlining of pertinent details that elucidate the story's conflicts. This research used the structuralism theory by Abrams, cited in Nurgiyantoro (2013) as the technique of analyzing data to analysis the main character and ¹¹ to find out the types of the conflict and cause of the conflict in the

novel. Additionally, ¹¹ the researcher consulted various books and other resources focused on conflicts to enrich the understanding of the chosen topic. These steps ensured a comprehensive gathering of information that not only highlighted the conflicts within the narrative but also provided a broader perspective through external references. This methodological approach aimed to capture nuanced insights and diverse interpretations essential for a thorough analysis of the subject matter at hand.

3.4. Instrument of Analyzing Data

Data analysis instruments are tools that assist the author in analysing data. The writer uses tables as a method to analyse the data and find the results. The table will be further explained below to provide a deeper understanding of the analysis process conducted.

No.	Utterance	Type of Conflict
1.	¹ <i>How much can change in a year. It's one of</i> ¹ <i>those phrases that I've caught in conversation,</i>	Conflict Between an Individual and a Society

	<p><i>one that rattles in my mind like a pebble along a road, a vestige of my previous life.</i></p> <p><i>(Stefan Diaries-Preface,p.01)</i></p>	
2.	<p>¹ <i>It's a legacy I've spent the past twenty years trying to correct, hoping that somehow an eternity of good deeds could make up for the mistakes I have made, the blood I have shed.</i></p> <p><i>(Stefan Diaries-Preface,p.02)</i></p>	Conflict Between Person and His Individual Mind
3.	<p>¹ <i>Woman of the night meets creature of darkness.</i></p> <p>¹ <i>The body of Mary Ann Nichols was found on the cobblestones of the Whitechapel area of London. Her throat was torn out and her innards removed. Could be connected to other deaths in the area. More details, from those who knew the victim.</i></p> <p><i>(Stefan Diaries,p.29)</i></p>	Conflict Between Two (or more) Persons

3.5. Procedure of Analyzing Data

In preparation for her analysis, the writer undertook involving several key steps. Initially, she thoroughly read the entire book to establish a comprehensive understanding of the narrative. Secondly, she meticulously compiled the various conflicts experienced by the main characters throughout the story. Thirdly, these conflicts were categorized according to Shipley's classification theory proposed in 1962, which distinguishes conflicts as interpersonal, societal, or internal. This classification framework provided a structured basis for organizing and analyzing the data.

Next, the writer applied Bodine and Crawford's theory, as referenced by Jones and Kmitta in 2001, to identify and categorize the conflict resolution strategies employed by the characters. This theoretical framework helped clarify the characters' approaches to resolving their conflicts, thereby facilitating a deeper analysis of their behaviors and decisions within the narrative context.

Following the data collection phase, all gathered information underwent rigorous analysis to fulfill the study's objectives. This analytical process involved examining patterns, identifying correlations, and drawing meaningful conclusions regarding the characters' development and the overarching themes of conflict within the novel.

Ultimately, through these methodical steps, the writer was able to provide a comprehensive analysis of the conflicts portrayed in the novel *Stefan's Diaries: The Ripper*, offering insights into how these conflicts contribute to character dynamics and narrative progression. The structured approach ensured a thorough exploration of the subject matter, resulting in a well-rounded conclusion that encapsulated the findings of the study.

CHAPTER IV

FINDINGS AND DISCUSSION

4.1. Findings

After reading the novel *Stefan's Diaries: The Ripper*, ¹¹ this chapter will show statements that illustrate the types of conflict on Stefan Salvatore according to Shipley and Joseph's theory, as well as how the characters solve problems. The writer received a few sentences explaining the conflict that occurred between the main characters. The first is Stefan Salvatore's internal conflict over his past regrets as a vampire. The second pits Stefan against his regret over being a vampire. Stefan's third conflict was with his brother, Damon Salvatore, over Jack The Ripper. Finally, they decided to work together to trust each other as a way to resolve their conflict.

4.1.1. Main, Secondary, and Supporting Characters in the Novel

Stefan Salvatore is the main protagonist because he ⁴ plays an important role in determining the plot of the story. He has a brother, Damon Salvatore, who is the protagonist secondary character of this novel, he has an important role in influencing the life of the main character. There are four supporting characters, Violet as a waitress in a pub, she is a protagonist character with her sister, Cora. Another characters are Samuel as an antagonist character, he is Damon's friend who met in London. Samuel has a brother, Henry, he is also an antagonist character in this novel.

4.1.2. Types of Conflict

4.1.2.1. Conflict Between an Individual and a Society

This conflict can be a problem or differences in psychological, social, political, or economical matters.

Data 1

¹
And although the setting had changed, I stayed the same. I still looked like I had the day I turned into a vampire, and the same thoughts—of Katherine, who turned me, of Damon, my brother, of the death and destruction that I could never, ever seem to erase—still haunted my dreams. (Stefan Diaries-Preface,p.02)

Resolution of Conflict

Data 2

¹
If I were a human, I'd be comfortably in middle age by now. I'd have a wife, children, perhaps even a son I'd prepare to take over my family business. (Stefan Diaries-Preface,p.02)

4.1.2.2. Conflict Between Person and His Individual Mind

Conflict that happens inside of an individual's mind. This conflict usually known as the inner conflict; a dilemma or struggles or challenge between two or more different things inside one's concentration.

Data 3

¹
It's a legacy I've spent the past twenty years trying to correct, hoping that somehow an eternity of good deeds could make up for the mistakes I have made, the blood I have shed.
(Stefan Diaries-Preface,p.02)

Data 4

¹
Now, I'm an honest man—or as honest as a man can be when his past is as wretched as mine. I no longer feel guilty for draining the blood of woodland creatures. I am, after all, a vampire. But I am not a monster. Not anymore. (Stefan Diaries-Preface.p.02)

Resolution of Conflict

Data 5

¹
All I can hope is that each year will carry me further and further from the destruction of my youth with no fresh pain on my conscience. If I could have that, it would be my salvation.
(Stefan Diaries-Preface,p.02)

4.1.2.3. Conflict Between Two (or more) Persons

This kind of conflict usually about differences in ideas, way of thinking, or social status.

Data 6

¹
Woman of the night meets creature of darkness. The body of Mary Ann Nichols was found on the cobblestones of the Whitechapel area of London. Her throat was torn out and her innards removed. Could be connected to other deaths in the area. More details, from those who knew the victim. (Stefan Diaries,p.29)

Data 7

¹ Yes, the murder was gruesome, but it was achingly familiar...¹ That wasn't the work of a jilted lover or a desperate thief. It was the work of a vampire. (Stefan Diaries,p.29)

Data 8

¹⁷ “‘The Ripper’?” Alfred smiled. “That’s what they’re calling him. Because he doesn’t just kill, he butchers. I’m telling you, stay here for your own protection. (Stefan Diaries,p.41)

Data 9

¹ I could see red letters written on the side of the building, each oxidized character standing out against the muted brick as if it were illuminated from behind by candlelight:

SALVATORE—I SHALL HAVE MY REVENGE

I glanced at the words, feeling as though the wind had been knocked out of me. This was a challenge. (Stefan Diaries,p.57)

Data 10

There, with a wide smile, thick dark hair, and an inscrutable expression in his bright blue eyes, was Damon. “Hello, brother,” Damon said, flashing a wide grin. I grinned back. I’d play nice. For now. (Stefan Diaries,p.101)

Data 11

“So you haven’t killed anyone recently?” I asked... “No!” Damon said, annoyed. “I’m having far too much fun with my wicked lady of the stage. (Stefan Diaries,p.108)

Data 12

¹ “I assume you’ve heard about our murderer?” ... ¹ “They think he attacked again, last night. The Ripper is what all the papers call him. They think he might be a butcher, the way he cuts the bodies up.” (Stefan Diaries,p.123)

Data 13

¹ “He wrote a letter to the Courier,” Samuel said... ¹ “The return address reads ‘From hell’ . . .” he intoned. The words thudded in my ears and I staggered to find a seat. I couldn’t breathe. (Stefan Diaries,p.125) (Stefan Diaries,p.125)

Data 14

My stomach turned, but not so much as it did when I read the last line of his letter_ Catch me while you can... Was it some sort of coded message for me, or Damon? Was it a challenge? And was I up for it? (Stefan Diaries,p.133-134)

Data 15

“The dock party at Canary Wharf! Of course!” Violet smiled. The docks? Perhaps the runaway shadow from earlier would be there, if those invited included the undead. “It’ll be a party to die for,” (Stefan Diaries,p.151)

Data 16

¹ *It was Violet, her throat slit, her inquisitive blue eyes gazing, unblinking, at the throng of people dancing only yards away from her cold, white figure... ² Her body grew colder every minute and the touch of her skin against mine sent a shiver down my spine. She was dead. (Stefan Diaries,p.167-168).*

Data 17

² “I’ve tried to be patient with you, brother,” Damon said, hate dripping from his voice. “I thought that maybe a few decades had done us both good. But you’re the same as you’ve always been. Always the one to come into a situation and think he knows how to fix it. Always the foolish knight in shining armor. Always the one who takes responsibility for the whole world on his shoulders. But . . .” Damon’s voice dropped to a whisper, so only I could hear. “You are not innocent. You started all of this. And death doesn’t begin and end with me. Get used to it, brother. People die, and you can’t change it.”² “Be warned, next time I show up in your life, it won’t be all parties and picnics. You can trust me on that.”
(Stefan Diaries,p.176)

Data 18

² “Stefan? What’s happening to me?” Violet asked, her voice cracking. I laced Violet’s ice-cold fingers through mine. “You’re in transition. You were killed by a vampire,” I said.² “Does that mean I’m a vampire now, too, then?” she asked, her voice shaking. I shook my head. “No,” I said firmly.² “To complete the transition and to fully become a vampire, you have to drink human blood. If you don’t, your body will die.”(Stefan Diaries,2011:p.179-180)

Data 19

¹ There, peering upside down through the window, was Samuel’s brother, Henry. His face was pressed to the glass, and his golden-blond hair was blowing in the wind.¹ But then I noticed his elongated canines, his bloodshot eyes, and I slowly understood. Henry was a

vampire. And Henry wasn't eagerly looking for Violet. He was hunting —for us. (Stefan Diaries,p.187)

Data 20

¹ So Damon had enlisted Henry to do his dirty work. The question was, were there others? I had the strength to fight off one, but could I fight off several? And would we be able to hide from them for long enough, at least to allow Violet to die in peace? (Stefan Diaries, 2011:p.191)

Data 21

¹ Violet smiled slightly, and I felt another heavy dose of regret. Accident or not, I'd led her to Damon. Because of me, Violet would never have a family of her own. (Stefan Diaries,p.206)

Data 22

¹ "Traitor! You stole my son!" George yelled, swinging the iron poker wildly through the air as if it were a sword...¹ "Sir! No! I was down at the farmhouse! It was my brother, Damon. (Stefan Diaries,p.218)

Data 23

¹ Only it wasn't Damon. Framed in the doorway was Samuel, his hair blond and lionlike around his face, his white shirt and tan trousers impeccably pressed. I blinked. So Samuel was one of Damon's foot soldiers as well. Of course. I felt the hatred for my brother deepening. . (Stefan Diaries,p.219-220)

Data 24

¹
“You’re the Ripper,” I realized, everything clicking into place. Samuel had murdered Mary Ann and attacked Martha. And Samuel intended to frame Damon for the murders. Which meant that Samuel had written the warning message in the park. (Stefan Diaries,p.221)

Data 25

¹
“I want to destroy Damon. And death would be far too easy.” Samuel hissed, stepping up to me and laying one hand on each shoulder. “So I will make him pay first. I’ll take him away from the London society he loves so much and ruin the image he enjoys maintaining. That was the plan, and that’s what shall be carried out,” Samuel explained, his face now inches away from mine. “When you came along, I didn’t have quite as much time to plot your punishment. But I’m quite pleased by what I came up with. I ruined the family you loved so much and blamed it on you. I got your girl to come to the dark side . . . I think I did rather well,” Samuel said, smiling. (Stefan Diaries,p.222)

Data 26

⁸
“After you left the party I realized Samuel was the one who must have killed Violet,” Damon continued. “The blood under his fingernails practically gleamed against his champagne glass. When I confronted him about it, he said he had a plan in motion, for both of us, and he took off. (Stefan Diaries,p.228)

Resolution of Conflict

Data 27

¹
“We’re going back to London,” Damon said firmly. “I need to find Samuel and teach him a lesson. No one bests Damon Salvatore. I’m going to beat him at his own game.” (Stefan Diaries,p.236)

Data 28

¹
“I’ll come,” I said. It wasn’t as if I could stay here. Violet was out on her own, and I had to do everything I could to honor her dying wish. I couldn’t let her become a monster. And Damon needed me, whether he knew it or not. And right now, when I had no one and no home, as much as I hated to admit it, I needed him. (Stefan Diaries,p.236)

4.2. Discussion

Conflict is a universal thread woven into the fabric of life. It pushes people to their limits, sometimes forcing them into actions they wouldn't normally consider. Stefan's story exemplifies this. Initially, conflict divided him and his brother Damon. However, a greater threat, Samuel, emerges, forcing them to put aside their differences. Now, united by a common goal – Samuel's destruction – they embark on an uncertain path, one fraught with doubt and the potential for unpredictable consequences. Someone may find themselves in that situation as a result of their reaction to conflict. Aside from that, Stefan needs to understand how to solve and deal with his conflicts. In this story, Stefan has been separated from his brother Damon for 20 years and is now reunited with a problem beyond their control.

4.2.1. Types of Conflict

4.2.1.1. Conflict Between an Individual and a Society (Internal Conflict)

a. Stefan Salvatore's life after being a vampire

Katherine Pierce captivated both brothers, sparking a rivalry between them. Unbeknownst to them, Katherine was a vampire who planned to turn them so they could be together forever. She used her compulsion to ensure they kept her vampirism a secret during a time when vampires were being hunted. Ultimately, Katherine chose Stefan over Damon. After being turned into a vampire by Katherine and feeling betrayed that she also turned Stefan, Damon harbored intense anger. From that moment, Damon followed Stefan around the world, coming up with new ways to make him miserable.

In this case, the conflict is faced by Stefan is conflict between one person and society. It can be seen in data 1 and data 2.

In data 2, we can see some words : **“If I were a human, I’d be comfortably in middle age by now”**. When Stefan was still human, he fell for a vampire named Katherine. Katherine gave Stefan her blood to drink so that one day if Stefan turned into a vampire, they could live together forever. We can see a sentence in data 1 : **“And although the setting had changed, I stayed the same”**, these phrases explain Stefan's feeling that becoming a vampire is a big regret for him, but he has to receive the reality. Regret is one of the most common reasons for conflict. It happened to Stefan. According to the sentence above that show how his regret makes him crave for a life as a normal human being, but it still won't change the fact that he is a vampire. Stefan reflects on the vast difference a year can make for humans compared to a vampire. Once, a year held enormous weight, filled with possibilities and milestones. Now, as a vampire, time stretches before him endlessly. The conflict resolution that he used is emotional capability because this skill

focuses on handling a wide range of emotions, including anger, fear, frustration, and other negative feelings that can arise during conflict.

4.2.1.2. Conflict within One Individual (Internal Conflict)

a. Stefan Salvatore against his regret for being vampire

In data 3, we can find the sentences :

¹
“I’ve spent the past twenty years trying to correct”

“hoping that somehow an eternity of good deeds could make up for the mistakes I have made.”

The bold statements above explain that Stefan has spent twenty years trying to make things right, Stefan fight against himself about his feeling guilty for his past. Stefan sought refuge in England's historic setting, hoping to escape the overwhelming vastness of eternity. However, despite the change in scenery, he remains unchanged - haunted by past memories of Katherine, Damon, and the destruction he caused. While humans age and move through life's stages, Stefan remains frozen, a demon yearning for redemption. Stefan had a very hard feeling and choice with his own mind.

The first time Stefan moved to England, he felt like he was starting a new life. The statement **“I no longer feel guilty”** in data 4, explain that Stefan had managed ³⁹ to come to terms with the fact that he was a vampire and not a cruel vampire thirsting for blood anymore. Quote in data 5 **“If I could have that, it would be my salvation.”** explain that with hope, each year would distance him from the destruction of his youth. He yearned for peace of mind, free from new regrets. If that were to happen, for him that would be true salvation. Based on Shipley, Joseph. T. theory

say, conflict that happens inside of an individual's mind usually known as the inner conflict; a dilemma or struggles or challenge between two or more different things inside one's concentration. It means Stefan is experiencing internal conflict in his heart and the conflict resolution that Stefan used is emotional capability because he is dealing with issues such as emotion, hatred, and regret.

Stefan Salvatore hasn't seen his brother Damon in 20 years. Stefan now lives in Ivinghoe, at Abbott Manor. Stefan is finally able to start over; he was hired as a groundskeeper.

4.2.1.3. The Conflict in Two or More Individuals (External Conflict)

a. . Stefan Salvatore faced his conflict about -Jack The Ripper- with his brother, Damon Salvatore

Stefan is in conflict with other people. This type of conflict usually arises from differences in ideas, ways of thinking, or social status. The conflict that makes him feel overwhelmed. The conflict arose after another vampire murdered someone. He had a condition that caused him to turn to those methods to deal with his conflict. The Stefan is in conflict with other people. This type of conflict usually arises from differences in ideas, ways of thinking, or social status. The conflict that makes him feel overwhelmed. The conflict arose after another vampire murdered someone. He had a condition that caused him to turn to those methods to deal with his conflict. The conflict between Stefan and his brother Damon began when a heinous murderer known as "Jack The Ripper" appeared in London.

In data 6 to data 7 we can found some sentences :

1
Her throat was torn out and her innards removed.

Yes, the murder was gruesome.

It was the work of a vampire.

The sentences ¹ “**Her throat was torn out and her innards removed**” and “**Yes, the murder was gruesome.**” depicts a woman with a ripped torso, blood dripping from her throat, and lifeless eyes. Despite being a mere drawing, the image sends shivers down his spine. The lifeless expression and vacant eyes scream of a horror beyond human capability. In statement ¹ “**It was the work of a vampire.**”, Stefan realize **that** is not **the work of a** common criminal, but of a creature of the night – a vampire. Stefan fears it might be his reckless brother Damon and decides to stay in London to investigate.

In data 8, we can found the sentence : ¹⁷ “**Because he doesn’t just kill, he butchers.**” the underlined statement means that why the brutal killers called The Ripper because they weren't just killing, they were savagely butchering their victims. Alfred, the bartender, advised Stefan to stay put for his own safety. Unease gnawed at Stefan, hoping to glean some information about Damon's possible involvement.

In data 9, there is a sentences “**SALVATORE—I SHALL HAVE MY REVENGE**”, the statement explain that Stefan's horrified expression is drawn when he discovers a threatening message scrawled on a building, making him realise that he himself may be in danger. A underlined message **SALVATORE—I SHALL HAVE MY REVENGE** that reminds him of a similar crime he faced years ago with Klaus, the original vampire.

Stefan, together with Violet, sneaks into a theatre performance to find information about Damon's existence. They see the actress Charlotte Dumont, who Stefan suspects is connected to his brother Damon. Stefan sneaks them backstage hoping to find Charlotte but bumps into Damon instead.

In data 10 to data 11 we can find some sentences :

an inscrutable expression

“So you haven’t killed anyone recently?”, “No!” Damon said.

The sentence “*an inscrutable expression*” explain that Damon expression make Stefan is suspicious of Damon and believes a recent string of murders might be connected to another vampire, but Damon claimed that he was not involved with the murder at all and seems unfazed by the murders and is more interested in enjoying himself. It can be seen in sentence “*So you haven’t killed anyone recently?”, “No!” Damon said.*”. Stefan is worried about his friend Violet's safety and wants to find out more about the Ripper.

At the same, Stefan met Samuel Mortimer, the Damon’s friends that be running for London Councillor. This meeting between Stefan and Samuel was the beginning of the conflict.

From data 12 to data 14, we can find some sentences :

¹
“I assume you’ve heard about our murderer?”

¹
he might be a butcher, the way he cuts the bodies up.

‘From hell’ . . .

Catch me while you can...

Was it a challenge? And was I up for it??

Seen from the words above, Samuel mentions a murderer nicknamed "The Ripper". The killer savagely dismembers their victims and recently attacked again. Newspapers have called him "The Ripper" and speculated that he is a kill due to the way he ends up the bodies. Samuel reveals

that the killer sent the Courier a chilling letter signed "From Hell". Stefan's breath catches in his throat, his heart pounds in his chest as the chilling words echo through his mind. Numbing his senses and sending shivers down his spine. The words, like a curse, have cast a dark shadow over his soul, leaving him breathless and shaken to his core. Stefan fixed on a chilling letter from "The Ripper". The letter, accompanied by a supposed victim's kidney, held a cryptic final line: "**Catch me while you can.**" It raised questions. Was it a message for Stefan, Damon, or perhaps a twisted challenge? Unsure, Stefan wrestled with the decision of whether to accept it.

In data 15, we can see the words : "**included the undead**" and "**It'll be a party to die for**", the words explain that the mention of "undead" guests at the docks piqued Stefan's curiosity, suspecting the runaway shadow might be there. Damon's chilling comment about a "party to die for" further unsettled Stefan, leaving him with no trace of his brother's true intentions. Despite Stefan's apprehension, Violet readily agreed to attend the dock party with Damon.

In data 16 to data 17 we can found some sentences :

She was dead.

²
I thought that maybe a few decades had done us both good. But you're the same as you've always been.

Seen from ^{the} statements above, it shows that his conflicts were getting worst because Stefan stumbles upon Violet's dead body. Violet lay lifeless, her throat slashed, her once curious blue eyes forever staring sightlessly. Stefan think that Damon turns Violet into a vampire. In sentence ² "*I thought that maybe a few decades had done us both good. But you're the same as you've always been.*" It shows that is an expression of Damon's frustration at the accusations made by Stefan, signalling that he is not the killer. Years of animosity boiled over as Damon accused

Stefan of being the same meddling do-gooder who always burdened himself with everyone's problems. With a final spiteful act, Damon spat on Stefan before disappearing back into the party, leaving a threat hanging in the air – their next encounter wouldn't be so pleasant.

In data 18, we can find some sentences :

²
You're in transition.

You were killed by a vampire.

²
To complete the transition and to fully become a vampire, you have to drink human blood. If you don't, your body will die.

Suddenly Violet wakes up from her death, Stefan tries to calm Violet down, she is confused by all of this. From the statement “*You were killed by a vampire.*” Stefan tries to explain to her that this is all the work of vampires, as well as Violet's own death. Stefan helps her through the transition. Violet has to decide whether to drink human blood and become a full vampire or die. Then, Stefan decided to take Violet to Ivinghoe, Abbot Manor which he felt was a safe enough place for the current situation, away from the crowds and the terror of vampires.

In data 19, we can see the words :

Henry was a vampire.

He was hunting —for us.

Disruption destroyed their fragile sense of security. As the train approached Ivinghoe, a blur of blond hair appeared beside ¹the window. Henry, Samuel's brother, had contorted his face into a snarl. Pressed against the glass, his inhuman features were on full display, with elongated

fangs gleaming and bloodshot eyes glowing with predatory hunger. This unwelcome visitor was not there for chitchat; he was a vampire, a hunter, and Stefan and Violet were his victims.

In words “*He was hunting —for us*”, Stefan realized Henry wasn't the harmless friend he pretended to be. With a cruel taunt, Henry tightened his grip, threatening to overpower Stefan. Panic surged through Stefan as he envisioned various gruesome ways Henry could end him. Stefan knew Henry's strength was superior. He needed to be smarter and faster. The fight unfolded on the speeding train, Stefan dodged Henry's swings and used his momentum to land a punch, surprising Henry. The brief victory was overshadowed by Henry's rapid healing. Stefan focused on jumping to another train car and landed successfully and delivered a final blow, sending Henry plummeting off the train.

In data 20, we can see sentences :

¹
Damon had enlisted Henry to do his dirty work

could I fight off several?

The phrase ¹ “*Damon had enlisted Henry to do his dirty work*” is evidence of Stefan's alleged anxiety, with the revelation of Henry, another vampire potentially working with Damon. In phrase “*could I fight off several?*”, a chilling doubt crept in - could Stefan, alone, face an entire brood of bloodsuckers? But his most pressing concern remains Violet with her humanity fading and transformation looming, could he keep her safe long enough to find peace on her own terms.

They arrive at a small town and head to Abbot Manor to keep Violet safe. He brings her to the Abbott family home for refuge, pretending she's his cousin. Violet struggles with her new hunger and the impending death. They share a beautiful moment on a hilltop before her

transformation fully takes hold. In data 21, Stefan said ***“I felt another heavy dose of regret. Because of me, Violet would never have a family of her own.”*** Seen from the quote, it shows that Stefan feels immense guilt and regret, wishing he could take away her suffering. Violet struggles with her new bloodlust and the inevitable transformation. Stefan offers comfort and tries to make her last moments peaceful.

At the next day, Violet escapes the cabin in a frenzy and kills a chicken to feed, overwhelmed by her hunger. Stefan finds her and assures her that there is peace waiting for her after death. As Violet struggles with her transformation, a terrifying shriek comes from the direction of the Manor. ¹ The Manor was pitch-black, and there was no sign of anyone, not even Mrs. Duckworth, who often kept late hours knitting by candlelight. There wasn't even a lantern lighting the porch, Stefan finds the Abbott family unharmed but terrified.

In data 22, there are a phrases :

“Traitor! You stole my son!”

It was my brother, Damon.

The sentence ***“Traitor! You stole my son!”*** states that Oliver was kidnapped. George, Oliver's father has accused Stefan of kidnapping his son, but Stefan suspects that it was Damon who kidnapped Oliver. This conflict that exists in Stefan who is through his feelings that ¹ Oliver had been taken for a reason, and he left Violet unattended and vulnerable. He was going to get to her and force the choice she'd fought so hard against. Oliver would be the sacrificial lamb.

“So Samuel ¹was one of Damon’s foot soldiers as well. Of course. I felt the hatred for my brother deepening.” This sentence in data 23 states that Stefan ¹was just a pawn in his brother’s game, and this time, he was truly playing for blood. He’d raced back to the cabin expecting Damon’s fury, only to find a different kind of horror. But it wasn’t Damon standing across from him. Instead, a chilling smile stretched across Samuel’s face, his eyes gleaming with dark amusement. Stefan was trapped, caught between a monster he barely knew and the monstrous hunger consuming Oliver.

The quote *“You’re the Ripper”* in data 24 proving that Stefan’s suspicions of Damon were wrong all along, Damon was not the killer, but Samuel was. In the following quote illustrates that the conflict climaxes and the killer is revealed. Stefan realizes Samuel is the Ripper and Samuel vowed to make Damon suffer for his past actions. He planned to destroy Damon’s reputation and social life in London. It can be proven in data 25, in a sentence *“I want to destroy Damon.”*. Stefan’s unexpected arrival forced Samuel to improvise. He revealed that he was behind the fire that destroyed Stefan’s home and blamed it on him. Samuel also gloated about turning Violet into a vampire.

Stefan pleaded with Samuel to stop, but Samuel remained unfazed. He revealed his motive for revenge - Stefan’s past actions against his brother, Henry. As the argument escalated, Stefan lunged at Samuel, but was overpowered. A fight ensued, accidentally knocking over a candle and igniting the cabin. Samuel used this distraction to overpower Stefan again, shoving him towards the fireplace. Samuel took Violet away with him. Despite having the opportunity to kill Stefan, Samuel chose to stake him instead, leaving him to suffer a slow and agonizing death.

As fire engulfed the cabin, Stefan reflected on his life, both human and vampire. Regret, anger, sorrow, and relief flooded him. He questioned his accomplishments and if he was truly better than his brother Damon. He yearned for peace, even if it meant eternal flames. Despite accepting his fate, a sliver of hope flickered for Violet's future. He couldn't bear the thought of her becoming a monster under Samuel's guidance. Some time later, just before the fire tried to take Stefan's life, Cora and Damon arrived. They had just saved him from a burning cabin.

In data 26, there is a phrase ⁸ **“I realized Samuel was the one who must have killed Violet”**, the phrase explain that Damon revealed he suspected Samuel killed Violet and he realises that during the dock party, Damon sees blood on Samuel's nails. It also can be proven in data 26, in a sentence ⁸ **“The blood under his fingernails practically gleamed against his champagne glass.”**. He informed Stefan that Samuel framed him for the Jack the Ripper murders. Despite the danger, Damon insisted on finding Samuel while Stefan and Cora hid in the forest. They reached a safe haven under the Chiltern River.

The conflict faced by Stefan and his brother, Damon Salvatore here is called conflict between two (or more) person because the conflict were caused by differences in ideas and the way of thinking between Stefan and Damon.

From the quote in data 27, ¹ **“I need to find Samuel and teach him a lesson.”**, it explain that despite Damon's thirst for revenge against Samuel, Damon insisted on returning to London and Stefan decided to join Damon in his hunt for revenge on Samuel and rescue Violet , as well as to protect him, acknowledging their brotherhood. It also can be shown in data 28, in a phrase ¹ **“Damon needed me, whether he knew it or not. And right now, when I had no one and no home, as much as I hated to admit it, I needed him.”**.

Damon challenged Stefan to embrace his true nature as a vampire, while Stefan maintained his identity as Damon's brother. The conflict resolution that he used is communication skill because even though they disagreed, they recognized the importance of collaborating against Samuel. This skill entails attentively listening to others, comprehending their viewpoints, communicating clearly and directly, and rephrasing any emotionally charged statements in a more neutral or calming manner. As the train speeds towards London, Stefan grapples with uncertainty. He wonders about Samuel's next move, Violet's fate, and the possibility of genuine cooperation with Damon. Their shared goal of destroying Samuel unites them, but the path ahead is shrouded in doubt and the potential for high costs.

Stefan's struggles are fuelled by internal and external conflicts. Internally, he grapples with regret over his existence as a vampire, constantly struggling to overcome the darkness of his past. Externally, he faces a looming confrontation with a notorious killer - Jack the Ripper - alongside his brother, Damon Salvatore. These challenges push him to his limits, forcing him to act decisively regardless of the possible consequences. They negotiate on what they consider to be the correct handling of the situation, and will not back down until they get what they want. This can happen in situations where morals dictate certain actions to be taken, when there is no time to try and find different solutions or when there is an unpopular decision to be made. This shows that they are strong and will not back down from their principles to resolve the conflict.

BAB V

CONCLUSION AND SUGGESTION

2.3. Conclusion

In this study, Stefan Salvatore and Damon Salvatore are the main characters in *Stefan Diaries: The Ripper*. Because it appears that they dominate almost the entire story and provide a source of conflict. The other characters in this study are also analyzed based on their roles, such as protagonist and antagonist characters. Stefan and Damon Salvatore are the novel's protagonists because they illustrates something that agrees with the reader's perspective and hope. Supporting characters like Samuel Mortimer and Henry are included in the antagonist characters. The antagonist characters appear frequently in the story because they are always associated with the conflict. The antagonist character's conflicts may enhance the story's appeal.

In this novel, the main characters faces two types of conflicts: conflict within one individual (internal conflict) and conflict between two (or more) individual (external conflict). Based on the conflict analysis presented above, it is possible to conclude that Stefan, who lives in a remote town in England, away from the haunting memories of his own past, is finally able to start over. But when Stefan hears from London that a brutal killer known as Jack the Ripper is on the loose, he suspects the murders are the work of a vampire, his brother Damon. In this situation, these challenges push them to their limits, forcing them to act decisively regardless of the possible consequences. They negotiate on what they consider to be the correct handling of the situation, this can happen in situations where morals dictate certain actions to be taken, when there is no time to try and find different solutions or when there is an unpopular decision to be made. This

shows that they are strong and will not back down from their principles to resolve the conflict. The conflicts between the characters resulted in a sad ending because the main characters were unable to resolve them successfully.

2.4. Suggestion

Aside from the conclusion above, the writer also makes a few of suggestions to the readers :

- Theoretically

The author suggests that future researchers studying character conflict using Shipley, Joseph's theory can incorporate other novels. The writer also suggested that readers analyze the novels and interpret the messages. Stefan and Damon Salvatore experiences conflict due to they character and mental state.

- Practically

The writer encouraged English Education Department students to analyze the other of various aspects of the novel Stefan Diaries. The novel depicts Stefan and Damon's lives as vampires who want to live a normal life despite their memories from the past. It is a well-written novel with dark undertones and unexpected twists. They can develop their critical thinking skills. By analyzing the conflict in a novel, students also can learn to identify the different types of conflict, the causes of conflict, and the consequences of conflict. They can also learn to evaluate the different ways in which characters respond to conflict.

REFERENCES

- Agneswari, M. E. (2013). Conflict Analysis of Main Character in Steel's Irrestible Forces.
- Amaliah T, R. (2021). *The Analysis of Conflict the Main Character in Steinbeck's of Mice and Men*
- Andreev, I. (2024, January 2). Conflict Management Styles.
- Firman. (2013). "Analysis of Conflict in Veronica Roth's Novel Divergent."
- Hegwood, V. (2022, January 31). What Are the Key Elements of a Story?
- J.A., C. (2013). "A Dictionary of Literary Terms and Literary Theory." . Wiley.
- Lestari, A. (2019). An Analysis on Intrinsic And Extrinsic Elements of Sir Arthur Conan Doyle's "The Adventure of Sherlock Holmes"
- M.H, A., & Harpham, G. G. (2015). "A Glossary of Literary Terms" Cengage Learning.
- Mutakin, MC (2022). "Wade Wilson as an Anti-Hero in Devid Leitch's Deadpool 2"
- Muttaqi, A. S. (2016). "An Analysis of Conflicts Faced by Two Characters The Virgin Suicide's Jeffrey Eugenides".
- Sanchay, Gyan. (2023, 06). Elements of Fiction.
- Sholihah, F. (2021). An analysis of plot in film the theory of everything by james marsh. E-Link Journal, 8(1), 58-76.
- Siswanti, T. (2020). An Analysis Conflict in "The Lady in the Looking Glass" By Virginia Woolf.

Smith, L. J. (2011). *Stefan Diaries : The Ripper* (Vol. 4)

X.J., K., & Gioia, D. (n.d.). "Literature: An Introduction to Fiction"

X.J., K., & Gioia, D. (2015). *Literature: An Introduction to Fiction, Poetry, Drama, and Writing.*
Pearson.

Yamasaki, P. (2022, August 10). What Is Point of View in Writing, and How Does It Work?